"NAUGHTY MARIETTA" GIVEN

FUNA TRESTINI REVEALED IN OPERETTA PERFORMANCE.

other Pleasing Score by Victor Rerbert The Libretto of No Great Moment. but the Pictures and Music Make a success Hammerstein in Olympia.

sear Hammerstein back in Olympia. was the dominant thought of old and a farce it has become. meatregoers last night as they sat in opera" singer over on the West Side he ery very good to her

When in the course of human events a the independent enterprise in West Thirtyfourth street Mr. Hammerstein seemed to permine that it was his duty to keep right on being a father to this little Tren-So he went out and bought her a comic opera and a comic opera company. and these were what he placed on exhibition last night at the New York Theatre. which once upon a time was but a part of his huge enterprise called Olympia.

When Mr Hammerstein went out to buy a comic opera for the little Trentini he characteristically made up his mind to get one with music in it, and so he had a score made to order by Victor Herbert. The other parts of the operatta appear have been made by many persons aboring under numerous disadvantages One of these of course was the necessity of furnishing a line of talk for Miss Trentini to pass out over the footlights

wonderful book thereof was written by Rids Johnson Young Never mind the story It's all about a little Trentini girl who ran away from school and thereby obtained opportunities to wear different costumes and be pursued by villains and sing songs and dince dinces and do all the other things that a genuine "comic opera" soubrette ought to do.

will not bear description, but it does bear Victor Herbert's music, and that is a real pleasure to hear. On one of the pages of the programme is a list of the titles of the songs, so that you can pick out the one; you like best. You will have almost as hard a time as the audience of last night. which tried its level best to encore every one of them fifteen times and to make the performance last till time for the milk wagons to go around

But, nevertheless, it is permissible to mention as specially popular the waitz song. "Live for To-day," in the second act, and also the solo for Capt. Dick in the last some, which was most effectively oung by Orville Harrold, one of Mr. Fa nme stein's forme. Manhattan opera sta a.

and which had to be repeated oft nor than any other number in the score Mr. Horbert's vein of graceful and enguing meled dea not appear to be anything like exhaust d and this every one will accept as good news. The composer condicted the performance in

you wan to know whith casquette girl is you have to go to the show.

The other branch of the exhibition consisted of singing, and this was mostly in the hands of the little Trentini, Mme Duchesne and Orville Haroid. Edward Marindel as Stienne Grandet stood up straight and tall and prepossessing ory straight and tail and preposeessing der his share of the burden, which was e plot. He had pretty nearly all of that himself, and he looked every minute if something were going to happen.

Every one was glad of that, because they wanted to watch and listen to the little Trentini, who had all her high notes with her and who rolled off "grand" opera roulades in a fashion that made the comic opera" audience sit up. Mme. Duchesne, who also used to be at the Manhattan, did her share of the singing very well indeed. There was a large and active chorus, and the costumes permitted the show girls to be shown. The scenery was good, the orchestra was good, and the whole performance was good. "Naughty Marietta" ought to stay in town for a long time.

THE BLUE BIRD MIGRATES. Maeterlinek's Faerie Goes to the Majestic

The Blue Bird" flew over Central Park West last night and settled in the Majestic Theatre Yet "The Blue Bird." even outside the New Theatre, still stands for happiness Gladys Hulette and Irene Brown are still the two children that lead the rest of the figures in Maeterlinek's allegory through their paces. Eleanor Mo-retti is still the same poetic figure as North, John Wendell and Cecil Yapp are the domestic animals of such varied dis-cositions, and all the actors repeat the ame admirable performances they gave when the play was first produced.

The intimacy of the smaller auditorium adds rather a charm to the performance, while the large stage of the Majestic affords ample

sample opportunity for the display beautiful scenic effects. It looks "The Blue Bird" would continue to give happiness for some time to come

SULK CITY'S BIG SHOW Paterson's Unique Exposition Opens Tomorrow Evening.

PATERSON, N. J., Nov. 7. - Preparations

The city is already in gala attire and erewhere are to be seen the exposition of a constitution of labor in a few days.

The buildings in the business part are dittering with flags and bunting and at might the streets are flooded with light from thousands of incandescent lamps. The Eric Railroad has made reduced rates from all points between New York and Port Jervis on the main line and between New York and Stroudsburg on the Susquehanna line. The exposition is to be opened with an address by Gov. Fort.

The Court of Fashion, where Paterson sik made into fashionable gowns will be displayed on living models, will open on Monday night of next week.

"GETTING A POLISH."

lay Irwin Gets Laughs Buring the Opera tion in New Parce

May Irwin, whose genial good nature crosses the footlights at every oppor tunity, began an engagement last night at Wallack's Theatre in a farcical comedy called "Getting a Polish." The play was first evolved by Booth Tarkington and Harry Leon Wilson as a more serious work called "If I Were Rich," but its career in infancy suggested farcical possibilities

In its present state it cannot be called he New York Theatre and observed a a model of stagecraft. There are few opera' performance engineered scenes that are novel to a degree calling by the former impresario of the Manhat- for comment and by the time the groundtan Opera House. It was of a certain work of the plot has been laid the outking that the subjects sang that "he's the come is fairly obvious. But farces as a of his own people and the guardian rule are not made to bear analysis. This of all the rest." Now Oscar Hammerstein one had an abundance of bright lines and was a father to Emma Trentini, for when as a medium for amusement and merrihe flashed her upon this public as a "grand ment it serves its purpose, thanks as much to Miss Irwin as to the authors.

Miss Irwin's part is that of a widow whose husband has left a mining claim noverful opera organization bought out that has defied his partner's attempts for ten years. So the widow keeps a boarding house in Yellow Dog, Mon., cheers up the partner when he shows signs of giving up hope and has day dreams of the day when the lost yein will be found. The vein is found, of course, and she starts for Paris to "lead her own life" as she puts it, and to get a polish

This much of the plot comes in the prologue. The rest shows how she is wooed by worthless foreigners with bogus titles and miked by those who promise social honors, while she tries to convince herself that she is enjoying it. And it is only after she sees others acting in the only after she sees others acting in the same foolish manner that she comes to a calization that her husband's partner is

Except during the prologue Miss Irwin played in the broadest kind of way. There was no delicate suggestion about it; her humorous effects were slapped on with a whitewash brush and were indications that she took liberties with the authors' text, but through it all the laughs came Trentini to pass out over the footiights.

Miss Trentini, it will be recalled, was not wont aforetime to disseminate talk, but to distribute plentiful examples of high notes, siupported substantially by exhibitions of means of locomotion. It was to be expected therefore that if the pedal point continued to be as musical as ever the dialogue might be affected by dislect.

The name of the operetta which the benevolent Oscar provided for the little wonderful book thereof, was written by of them sound better than they are

of them sound better than they are. George Fawcett, who seemed out of place in such a play on account of memories of other parts, played the part of the miner who set things right in the end with Rosalind Coghlan did justice to the part that fell to her lot.

vesterday in company with W. Somerset Maugham, who last night saw the first performance of his comedy "Mrs. Dot pany at the Broad Street Theatre, Philadelphia. It was also the English playwright's first view of the second American ity that he has visited since his arrived from England. In the next two weeks Mr Frohman will make ten visita to Philadelphia, managing his enterprises New York and at the same time rehearsing Miss Billie Burke in her new comedy, "Susanne." Miss Burke will be

Miss May Blayney, who has been in

night Io-morrow evening, the anniver-sary of Schiller's birthday, "Maria Stu-art" will be repeated on Friday evening and on Saturday, matinée and evening. "Hans the Flute Player" at the Man-hattan Opera House had its third per-formance at popular prices last night. Oscar Hammerstein reduced the rates for the benefit of daily workers to a quar-ter of what they usually are. So many had to be turned away last night that "Hans the Flute Player" will go on again for Julius Hopp's friends on next Monday

MR. ADKINSS RECITAL. An Afternoon of Songs Given at Mendels-

sohn Hall Auditorium. Morton Adkins, barytone, gave a song recital yesterday afternoon at Mendels-

sohn Hall. His programme had one merit, namely that of unconventionality. first group comprised the "Bois Epais" from Lully's "Amadis," Franz's 'Die helle Sonne leuchtet" and "Im Herbst," Schu-mann's "Das Hauptmann's Weib" and one of the Hebrew melodies. The second group also consisted of French and Ger-The third group was of English and

The third group was of English and American songs, and in placing there so prominently in his programme Mr. Adkins showed commendable courage. The final group was also made of songs with English text. All kinds of comment were suggested by some of these songs, but mercy must prevail. Still it is imperative to inquire whether Edwin Markham's poetry always has such a depressing effect. on Harriet Ware, who was represented by two songs. Mr. Adkine, let it be added, sang all his numbers with great earnest-ness, but not always with the finest artistic judgment. His best style of singing was heard in Franz's "Im Herbst."

WHITE RATS UNION.

Actors National Protective Union Joins with Bival Vaudeville Body.

An amalgamation of the White Rata of America and the Actors National Protective Union was effected yesterday afternoon after conferences lasting sevafternoon after conterences lasting several hours between representatives of both bodies at the Victoria Hotel. Herman Robinson, Commissioner of Licenses and former general organizer of the anniversary of the manufacture of silk to this country by power. The exposition will continue for ten days.

"MERRY WIVES OF WINDSOR"

SHAKESPEARE'S COMEDY GIVEN AT THE NEW THEATRE.

The Beginning of the Regular Season Full Strength of Theatre Company A Spectacular Reproduction The Seenery and Costumes Are Accurate.

he New Theatre's second season began formally last night when "The Merry Wives of Windsor" was performed for the first time in several years in this city. It appears that the production of Maeterlinck's allegory, which did so mue for the repute of the pretentious playhouse. was onl a preliminary to the serious work of the year, which began with Shakespe re last night. The piece was acted in accordance with an official exlanation, in the manner of farce which

Louis Calvert appeared last night as Rose Coghlan were Mistress Ford and Mistress Page, and Leah Batemen-Hunter Ben Johnson as Shallow. Ferdinand as Sir Hugh Evans, with John Sutherland Steward Baird and John Tansey in other rôles. The appearance of Mrs Sol Smith as ame Quickly added an additional note of historic interest to the cast. The Ge tlemen Dwelling at Windsor were Lee Baker as George Page and A. E. Anson as John Ford. The arrangement

of the play used last night consisted of

two acts and eleven scenes

audiences of the day.

It has been twelve years since this comedy of Shakespeare has had any ambitious performance in New York. George Clarke, Ada Rehan, Charles Richman and Mrs. Gilbert acted at Daly's Theatre in 1898 in a revival of the piece that war of the playhouse in which it was given It might be added that the representation would have reflected little glory on the institution at any time. Four years late the industrious Henry V. Donnelly gave the play a week's hearing at the Mu ay Hamilton Bell, who was responsible good degree of skill and repression and for the visual beauties of the representation last night, also designed the dresses of the players

So the New Theatre took the comedy pera' soubrette ought to do.
It is a weird and fearsome libretto and ill not bear description, but it does bear

Billie Burke's New Play.

Charles Frohman left for Philadelphia

At the psychological moment. It is to ville was large and stately and very end is the assumed of course that such long was thoroughly finished, and she was so thoroughly at home in the rôle that non-wondered if she ever got that non-wondered if she ever got. abstinence might be necessary to make this generation hunger for the humor as acted by Miss Billie Burke and her com- of Sir John Falstaff. Old playgoers can still recount with enthusiasm the delight they took in the humor of James K Hackett. He must verily have been a genius to get real fun out of the fat knight

That was the thought that impressed itself on the audience last night with such an accomplished actor in this role as Louis Calvert. His acting was acceptable, but the degree of amusement he provided for the audience may be judged from the fact that not a ripple of seen in New York in "Susanne" before the laughter was heard until he was crowded holidays

and which had to be received a great of the same than any other number in the score of the same to be consequently and the series and this every one will accept as go do news. The companything like exhaust d and this every one will accept as go do news. The companything like exhaust d and this every one of the importance of Being Earnest. The present writer anything like exhaust d and this every one will perhaps not find so much ice nuity in this secret as in "The Second 1 but they will have to bear in mind that the stage with his familiar still in arranging striking pictures. The performance was as good as the operatia would allow. The comic element was undeniably cheap and smelt of vaudeville. It was chieff in the house so not admit of the them the stage with his familiar still in arranging striking pictures. The performance was as good as the operatia would allow. The comic element was undeniably cheap and smelt of vaudeville. It was chieff in the house so not be as in the comer same and smelt of vaudeville. It was chieff in the house on the booked in the house so the stage with his familiar still in arranging striking pictures. The performance was as good as the operatia would allow. The comic element was undeniably cheap and smelt of vaudeville. It was chieff in the house on the history of the part was exquisitely delicate. George Foster Platt of the New Theatre producing staff was presented on Saturday night with a silver punch bowl fadie.

George Foster Platt of the New Theatre producing staff was presented on Saturday night with a silver punch bowl fadie. The present writer confesses to having been further enguged by harles Frohman to play the Hen Pheseau in Miss Maude appears to the large controlled to play the Hen Pheseau in Miss Maude appears to the present writer confesses to having been further enguged by harles Frohman in the operate from the present withing t

suited to this historic stage character, so his makeup was a triumph and his performance possessed the same rich comedy that irradiates from the giant in the pantomime. To the credit of Henry Donnelly, who had by nature much of the humor and unction and even some share of the avoirdupois of the character, it must be said that his performance possessed more of the spirit of the character than any other embodiment save that of Victor Maurel.

There were causes beyond his control

There were causes beyond his control which prevented Mr. Caivert from realizing all that the character may offer. Mrs. Soi Smith as Dame Quickly has not the hysical force to make that sturdy old coman more than a faint silhouette. Her intentions were evidently good, but the scene between her and Sir John before the Garter Inn went for nothing. Then Mr. Calvert suffered from the tempo of the performance, which was slow enough to be fatal to the rough gayety indis-pensable to its enjoyment. Where he started out in pride to strut to his appointment with Mrs. Ford he was hidden from the view of the audience by the vine covered railing about the inn. A similar error of stage management obscured from view the delight of the two scheming wives as they watched from Mrs. Page's house the visit of Dame Quickly to the dissembling knight.

The failure to build up a climax to this principle had its effect in depriving the

The failure to build up a climax to this episode had its effect in depriving the scene in Ford's house of its necessary activity and bustle. That went very lamely. The first exhibition of amusement came with the attempt to hide Sir John. The entrance of Ford's friends and their search of the house created no effect. Perhaps the brilliancy of this scene in the operatic version of the play was in a measure responsible for this impression. Yet the audience as a whole evinced little interest in it.

What histrionic honors the evening

evinced little interest in it.

What histrionic honors the evening brought went to Rose Coghlan for her authoritative and buovant acting as Mrs. Page. It was a delight to listen to the beautiful voices and diction of the two actresses in her scenes with Ethel Matthison, who made a Mrs. Ford lovely to the eye. Her gayety was rather tepid, however, and there was little ebullience in her merriment. Leah Bateman-Hunger was exquisite as Anne Page in her. ter was exquisite as Anne Page in her bantering of Slender. Her voice and reading entitled her to a place leside her more experienced associates. With such a trio it seems difficult to explain why their scenes passed off with so little

their scenes passed off with so little animation.

There was liveliness in the duel episode because all the actors concerned were admirable and they were a large part of the cast. Frank Gillmore was a gallant figure as Fenton, and A. E. Anson as the choleric Ford did everything but make that suspicious husband's jealousy comprehensible. The costumes were less elaborate than those that usually clothe these villagers and they were therefore more appropriate. Then they were tasteful in color. The scenery was picture que but not comparable to that used in operatic productions of the work seen here. But the music is a mighty aid to the enjoyment of the fat knight's adventures in these days.

Swift & Company's sales of Fresh Beef in New York City for the week ending Saturday. Novem-ber 5, averaged 8.05 cents per pound.—Adv.

WHOLE ENGLISH FARCE. Meedon Grossmith's Acting Causes Pleas-

ure at Nazimova's Theatre. The delightful acting of Weedon Gros smith in R. C. Carton's farce "Mr. Preedy and the Countess" won for this little play last night at Nazimova's Theatre a reception that its somewhat slender fabric would not otherwise have received

After the various adaptions of French and German farces with which New York is familiar this leisurely moving English piece was something of a novelty. was plainly farce, the programme said so and events proved it, but at the same time there were moments when nothing in particular happened and when the various people simply sat around and talked things over. There were times, particularly in the first act, when this leisurely manner threatened dulness, but as has been said, the acting of Mr Grossmith bridged the difficulty and saved the eems about the only possible spirit in situa ion

which the work could prove acceptable to The source of much of the humor of the little play is somewhat incomprehensible to the average American mind. Sir John, Edith Wynne Mathison and for it can hardly understand how a man of Preedy's evident sense, "bounder" that he was, could be thrown into such was Anne Page. Then there were Frank spasms of confusion by the mere sound of Gillmore, appearing for the first time in a title. When this idea is dressed out with the New Theatre's forces, as Fenton, many more or less painful puns it will be seen that Mr. Grossmith more than Gottschalk as Slender, Albert Bruning once had his hands full. He played the part of Hamilton Preedy with such perfect simplicity and made him such a lovable little "bounder" that amusement at his predicament was often turned into sympathy.

Poor Preedy had just got himself en- GENEE IS NOW A BUTTERFLY gaged to a young woman from Manchester when his shabby London flat was invaded by his partner and benefactor, SHE DANCES AGAIN IN "THE who was conducting a platonic elopement with the Countess. The partner, one Bounsall, was obliged to leave the Countess, who for teasons of her own was avoiding publicity, on Preedy's hands while he went to the deathbed of a relative from whom he had large expecta-tions. The difficulties in which the next quite powerless to arouse any degree of public interest in the decaying fortunes of the playbuse in which it was given.

ants are horrified and desert him, his figuree hears of the situation, the Counters s relatives come in search of her, and his only recourse is to take he luncheon at a confectioner's and to we in a four wheeler to Kew Gardens. So after all, as he assured her with a enough of either of them. Hill Theatre. The last preceding revival seraphic smile, they had a good time of any importance before Augustin Daly's When Bounsall finally turns up with the effort was made by W. H. Crane at the news that the platonic elopement must be abandoned, because he has improved the opportunity by taking a wife. Preedy proves that a bounder is not necessarily worm, and cheerfully forces the reluctant Bounsell to an explanation, not only

with the Countess but with ner and other male relatives.
As the Countess Miss Charlotte Granville was large and stately and very, very English. Like the rest of the cast, very English. out of it. During the first act she was a bit nervous, but she was much more com-

telling of the story their presence was a most material aid in giving its English most material aid in giving its English atmosphere. This was especially true of the three representatives of the British nobility, played by Walter Hewetson. Edward Benfield and W. L. Branscombe. The parts of Bilson, Preedy's manservant, played by Arthur B. Murray, and of Reginald Saunders, a provincial dentist, played by Cyril Ashford, afforded a combination of broad comedy and good makeup that afforded much amusement. Miss Sheila Heseltine played Emma.

Miss Sheila Heseltine played Emmo. Preedy sweetheart: Herbert Maule and Miss Lydia Rachel were her parents, and Miss Lynne Fentanne was a new type of lady's maid

EPISCOPAL CONVENTION.

Division of Diocese Likely to Be a Stormy

morrow and Thursday in the Synod Hall it was "gorgeous." day night with a silver punch bow! fadle. which the "Blue Bird" children clubbed together and bought for him. The presentation was made on behalf of the little entation was made on behalf of the little for hims. The pressed as he did. George Clarke's rather and bought for him. The pressed as he did. George Clarke's rather that the audience seemed as much detected in the audience seemed as much detected of the Cathedral at Amsterdam avenue passing between leaders and members there. The opposition is not personal to Bishop Greer. Counties forming the rural sections of the diocese are Westchester, Putnam, Dutchess, Orange, Sullivan and Rockland, and the cities of Kingston. Poughkeepsie, Newburgh, Middletown, Yonkers, and others are available as centre of work and residence of a new Bishop when named

Bishop Greer did more than any other Bishop a' Cincinnati to secure the new suffragan hishop law, and he favors that plan now in his own work. Within a week clergy who have spoken and written against it include the Rev. Charles Merser Hall son-in-law of Judge Parker; the Rev. Henry Mesier, formerly an archdeacon on Long Island; the Rev. F. S. Smithers, Jr. a son of the Wall Street banker; the Rev. Frank Heartfield, the Rev. George H. Toop, the Rev. Paul R. Fish, the Rev. Charles K. Gilbert, all rectors of important parishes and men of influence. They say the suffragan bishop plan will not meet the needs of the country.
Some have said there would be two

suffragans elected to-morrow or on Thursday. Indications now point to one only, with a salary of \$5,000 a year. This will be made possible by an offer of Bishop Greer, which it is said he will make, to relief a Greer, which it is said ne will make, to re-linquish one-third of his salary to his assistant. In some quarters it is pre-dicted that if the Bishop makes possible one suffragan salary the diocese will provide another

Last year there was named a committee to consider and report upon better busi-ness methods. J. Pierpont Morgan is a member of that committee, and a report prepared in part by him, it is said, will be presented to-morrow. It is known that some radical changes will be proposed. Money is said to be still owing the estate of the late Bishop Potter, borrowed to pay salaries of missionaries four or five years

ago.
To-morrow night in Carnegie Hall there will be a mass meeting. Last year 6,000 persons turned out to a similar meeting. Only part of them got in.

Blunck Van Cott. Miss Florence May Van Cott and Louis

Albert Blunck of Idaho were married last evening in St. Paul's Church, West End avenue and Eighty-sixth street. Rev. Dr. George L. Ecklan. The bride was given in marriage by her father. Richard Van Cott. She was attended by Miss Marie L. Fuber as maid of honor The Misses Hazel Morgan, Mariorie B Beaken, Grace King of New York Gladys Temrup of Great Barrington, Mass. Helen Woog of Brooklyn and Florence Van Vieck of Montclair were bridesmaids. Charles Northrup of Johnstewn, N.Y., was best man, and Harold Brouwer of this city, Homer Allen of Northfield, Mass. C. Frederick Moores of Stamford, Conn. Edward C. McIntyre, John Wells and John Argeringer, all of Johnstown, N.Y. W. Wilton Wood of Huntington, L. L. and George R. Leslie, Jr., of Flushing were ushers. After the church ceremony Mr. and Mrs. Van Cott, the bride's parents, gave a reception and supper at Delmonico's. Richard Van Cott. She was attended by



\$25,000.00

TRY IT THREE MONTHS

25 Cents

BACHELOR BELLES."

Has a New Partner in Sherer Beckeff, and Eight Lively Damsels Are Revealed as Roses The Rest of the Musical Comedy Also tuits the Audience

Adeline Genee came back to Broadway last night for a "farewell" engagement and judging from the way the audience at the Globe Theatre received both Mile Genee (or is it Mme. now that the dancer has a husband?) and her play it will be some time before Broadway has seen

The show is called 'The Bachelor Belles," but although the dainty Danish dancer appears in it three separate times she actually takes no part in the theme except that she is introduced by way of illustration, as if were, in the first act and then there are holes in the last scene of the second act into which her special dances are fitted, but this must not be taken to indicate that there is any awkwardness about fitting the dances in.

Mile. Genee seemed to cause a lmost as much enthusiasm last night as when she made her first appearance on Broadway in spite of all the Russian and barefoot fortable after she took off an exceedingly unbecoming hat. So long as she wore unbecoming hat. So long as she wore since then. She has a man dancer with that first act costume, and particularly her this time, Sherer Beckefi, who looks her this time, Sherer Beckefi, who looks So completely did all the members of the and Inces like a Russian, which is a comcast fit into the piece that while some of pliment in New York. M. Beckeft is as them may not have been necessary to the graceful as Mordkin and he looks younger and has a better figure, because he isn't vet all muscles, and some day he will be a better dancer than the other

A short old fashioned ballet dance served for the introduction of Mile. Genee. The most ambi tious offering came with the most ambi tious offering came with the dance "Roses and Butterflies," in which took part, besides Mile. Genee and M. Beckefi, eight young women who at least from the bottens of their skirts down looked strangely like those accomplished terpsichoreans of several yesteryears, the Pony Ballet. But they are good dancers, and as roses they looked the part.

Mile. Geree was a butterfly, and a dainty one she was too, and M. Prekeit.

Mile. Geree was a butterfly, and a dainty one she was too, and M. Becketi a graceful one. There were three parts to this, and when one says to a New York Topic To-morrow or Thursday.

The annual convention of the Episcopal Diocese of New York will be held to-

"The Bachelor Belles" is a musical a feature necessary to a musical comedy success. Then the piece keeps going. The Bachelor Belles is not a "Merry Widow" but it is a pleasing evening's entertainment and it is clean. The music

entertainment, and it is clean. The music is tuneful without being epoch making, and there are one or two songs that will soon be on the street.

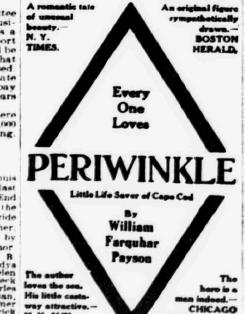
The plot doesn't amount to much Frank Lalor and Josie Sadler, the former as an Irish actor and the latter as a German milliner, married to each other but divorced, furnish much of the humor and more than a third of what plot there is Ruth Peebles and Eva Fallon are sort of coheroines, though the former's name appears first on the programme, while Lawrence Wheat and John Park are both heroes and do much of the singing that the girls and the chorus don't do.

An enormous hat with a pair of beauti-

An enormous hat with a pair of beautifully snaped silk stockings and some other things under it caused some early enter-things under it caused some early enter-tainment. The changing of the scene in the first act from a dressmaker's shop to a law office by turning cranks seemed novel as it has been so long since "Coralie & Co." was played in New York. There was a hitch about this, though, for two panels of millinery establishment balked at height turned into sixtures of Coka and t being turned into pictures of Coke and Littleton, and a dressing room containing a girl in deshabille had to be coaxed hard

to evolve into a revolving bookcase.

The series of "temptations" to which one of the heroines is subjected afforded Julian Mitchell opportunity to make a brief appearance as an Irish duke with coronet, a blase expression and some clothes. One of the best things was



Broad toe allows natural, springy tread; heel-seat hugs structure, centering under the arch.

the arch weak; the walk lacking in confidence or control: THIS IS THE SHOE NEEDED.

JAMES S. COWARD 264-274 Greenwich St., N. Y. NEAR WARREN STREET

INTER-OCEAN. 31 E. 27th St., N. Y. 50c Paimistry, Astrology, Hypnotism, Clair-voyance, Fortune Tellers, Dream Books, Telep-athy, PRATT, 161 6th av.

The National Conservatory of Music of America, 126 W. 76th St., New York, Mrs. JEANNETTE M. THURBER, Founder and President. For catalogue address The Secretary.

ever attempted by a 15-cent magazine. A series of 16-page articles, describing and picturing the wonderful attractions of Pacific Coast country

Is being spent on the greatest feature

Printed in Four Colors

while backing into his garage this evening.

He didn't know the chili was about until

it screamed. The rear wheel ran over the child's leg above the knee. Dr. Burke

Talks on Teeth

says it wasn't injured

Begins in

November: OREGON—"Where Rolls the Oregon" December: SAN FRANCISCO—"The City That Is" January: LOS ANGELES-"Homeland"

Many other strong features, including a fascinating serial novel of California. "The Spell," by C. N. and A. M. Williamson, authors of "The Lightning Conductor," etc., will contribute to make Sunset Magazine the best value of the year.

Send 25 cents, coin or stamps, to

SUNSET MAGAZINE, 313 Battery St., San Francisco, Cal.

succession of costumes, inhabited, of course, introduced by John Park in a song and including the Directive, the low cut back, the hoop skirt, the Green bend and Mile. Genée in a balle, skirt. The way that helpskirt behaved was alone worth the price of admission. As for the rest, there was some manually good.

worth the price of admission. As for the rest, there was some unusually good dancing in the American fashion, and the company as a whole worked hard and well. DR. M'KIM PROTESTS

Against Dropping Word "Protestant From Church Name.

WASHINGTON, Nov. 7.-The Rev. Dr. Randolph H. McKim, a prominent Episcopal clergyman of this city, has protested against the climination of the

tested against the climination of the word "protestant" from the title of the Episcopal Church.

"The arguments which are put forward in favor of the change," he said, "appear to those of us who oppose it wholly inconclusive, and we are of the opinion that although a considerable majority of the clerical order voted in favor of the change it is more than doubtful whether they represent the sentiment of a majority of the communicants of the church."

The word at issue, he said, had a defi-The word at issue, he said, had a defi-nite doctrinal significance and meant the assertion of the supremacy of the Holy Scriptures in all matters of religious

Treat for Young Girls.

Ice cream and cake will be served tree tice, and the dentist who resorts to this afternoon from 2 to 4 at Raub avenue, Brooklyn, to little girls between 2 and 14 years old. Mothers, sisters, cousins, aunts and all other relatives are not invited. No more are boys. Mr. Raub has little girls of his ewn, and this is girls' day. There will be orchestra music.

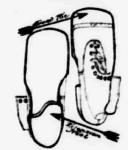
So as to sacrifice good teeth to make room for a partial plate or ordinary bridge work deserves to be drummed out of the profession.

But you will see many an "ad"

Will of Gilbert E. Jones. The will of Gilbert E. Jones, who com- pain.

mitted suicide on November 2, leaves all his property to his wife, Louise Cald-well Jones, and on her death it goes to her sons, George and Gilbert E. Jones, Jr.

Coward Shoe



In this Child's Shoe -room for five toes

snug heel seat -support for ankle and arch

up close about the heel, holding ankle in position; extension heel furnishes extra support to the entire foot

If the child's ankles turn;

SOLD NOWHERE ELSE Mail Orders Pilled | Send for Catalogue

> INSTRUCTION. if ustca:

THE INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK-Frank Damrosch, Director. For catalogue address box 323, 120 Claremons Ave., New York.

We rarely have to extract teeth.

The indiscriminate "pulling" of

natural teeth is a barbarous prac-

such methods so as to sacrifice

Teeth.

which tells of this or that dentist's

skill in pulling teeth "without He might be able to do what he claims, and more or less painlessly, but sometimes does an injury to his

patient that can never be repaired. There is nothing equal to Nature's teeth. We aim to save all we can. Where teeth have been lost

through disease or ignorant dentistry, and there are "spaces in the line," we are the logical dentists to come and talk to, for we can restore the missing teeth, put those that are left in good condition, and yet not ask you to fill up your mouth with a partial plate.

This is what it means to restore teeth by the Martinolar Method, of which we are the originators and sole owners. It is a painless piece of work and calls for no cutting or boring into the gums. With Martinolar Teeth, we say:

They are real teeth they're for." in looks and action. The others are "false" teeth. Ours beautify the face; the others

"Go and eat with them; that's what

disfigure it. Will you come to our offices and allow us to make a careful ex-

amination of your teeth? In no other way can we tell you what we can do for you. No two cases of teeth restoration are alike. Each one calls for individual treat-

The visit will cost you nothing but your time, but it will be worth the time.

If you cannot call at once, send for our book, "Martinolar Dentistry."

It is sent free on request.

The reading of this book has brought us patients from everywhere.

G. GORDON MARTIN

DENTISTS

Suite 704, 320 Fifth Avenue (Corner 32d St.) NEW Y RK. N. Y
S. MO. MINNEAPOLIS. MINN.
nercial Bldg. MINNEAPOLIS Bldg.
KANSAS CITY. MO.
1024 Wainut St.